

THE NEXT SHOW



THE CHEQUAMEGON THEATRE
ASSOCIATION PRESENTS

SLEEPING BEAR

AN ORIGINAL PLAY BY ALAN-SPAUDE FILIPCAK

SPONSORED BY RINGENBERG FINANCIAL GROUP

WE'RE EXCITED TO ANNOUNCE THE NEXT CTA
PRODUCTION IS OUR 2024 CHILDREN'S
THEATRE SUMMER CAMP IN PARTNERSHIP
WITH MISSOULA CHILDREN'S THEATRE. WHILE
THE CAMP IS NOW FULL, THE PERFORMANCES
WILL BE FRIDAY, AUGUST 9 AT 6:30 PM,
SATURDAY, AUGUST 10, AT 2:00 PM.

TICKETS AVAILABLE SOON AT
CTATHEATRE.ORG.

PLEASE: NO FLASH PHOTOGRAPHY DURING THE
PERFORMANCE. THERE WILL BE A TIME FOR PHOTOS
IMMEDIATELY FOLLOWING THE SHOW.

PLEASE SILENCE ALL CELL PHONES.

JUNE 14, 15 - 7PM

JUNE 16 - 2PM

JUNE 20, 21, 22 - 7PM

JUNE 23 - 2PM

DIRECTOR'S NOTE

It was going to be *The Seagull*. When I was asked to submit a play proposal to the CTA in early 2023, Anton Chekhov's nutty and heartrending 1895 masterpiece was at the top of my list. Despite some misgivings, I submitted *The Seagull* for June 2024, and it was approved. As I re-read the play over and over, trying to figure out which translation to use, two things took root in me. One was a growing sense of dread about the traumatic and somewhat morally problematic final moment of the play, mostly wondering how, in good conscience, I could send CTA patrons out into a summer solstice sunset after that emotional gut punch.

The other thing that grew in me was a sense of wondering about what happened to the characters in the play in the wake of this tragedy. I thought about Masha, already struggling with depression and adapting to parenthood (along with her anxious schoolteacher husband Semyon) but now suddenly losing her old friend Konstantin. Or Masha's mother, Polina, carrying on a subtle affair with Dr. Yevgeny Dorn while tolerating hotheaded husband Ilya Shamraev. What about Pyotr Sorin, already with a terminal illness and now losing his beloved nephew? What about Yakov, the workman? What about Maid with her fruit basket? Ideas started coming, but I lacked the will to write a straight sequel—set in a time and place I knew little about and was too lazy to research. At some point, it dawned on me that I could set a sort of spiritual sequel precisely 100 years after the events of *The Seagull*, with the American Midwest filling in for the Russo-Ukrainian countryside. The sleeping bear awakens if you will.

The 1990s was the decade of my youth, and many hours of that decade were spent at the local supper club where I and many of my family members worked. Nostalgia is a powerful force, and I can still smell that kitchen smell on my clothes, see the teal windbreakers, and hear the ka-chunk of the jukebox pages when you hit the arrow button. Love for *Seagull* characters and some ineffable grief-processing dynamic got me started on this project, but it was love for the Nineties that got it over the finish line.

As I learned surprising late in the writing process, grief is a primary theme of *Sleeping Bear*. Grief for those we've lost, grief for younger versions of ourselves, grief for the things we used to love. Loss is inevitable, grief is constant, but let's never lose the laughter. I dedicate this play to the memory of Konstantin Gavrilovich Treplev. And everyone else we've lost along the way.

Alan

ACKNOWLEDGMENTS

Thank you to the CTA Board for greenlighting this wild project, with special thanks to Board members Katherine Swanson, Abby Miller, and Dag Bystrom for their creative contributions and detailed support for over a year. Special thanks to Trey Sorensen, who read many drafts of this script and provided support in countless ways. Trey's fingerprints are all over this show.

Thank you to the cast, who somehow swooped in and fit each role perfectly. Enough good ideas—keepers!—came about during rehearsals and in character development discussions that everyone in the cast should fairly be given a co-writing credit. Huge thanks to Laura T and the backstage crew. Between cast and crew, we shared many laughs and went on some fun tangents. It was worth it just for that.

When I wrote *Sleeping Bear*, I thought, “with this set design and prop list, no director will ever want to touch this play.” It takes a community to make one dude's dreams come true. Thank you to those who pitched in to help build the set and provide set-build consultation. We would just be staring at black curtains if not for Dag Bystrom, Bram Bystrom, Krysta Sieja, Harrison Angelini, Zach Jurewicz, Natasha Trush, Alex Wuethrich, Mark Reimer, Nicole Foster, Sharon Campbell, and Cheryl Gulan. Thank you to friends who contributed items to the show or helped in other ways: Jon Huybrecht, John Adams, Joe Beecher, Michael Martin, and several others who will contribute after this program is sent to the printer.

Financial security is an important topic in *Sleeping Bear*, and it's apt that our show sponsor is Ringenberg Financial Group—big thanks to the friendly folks at Ringenberg. Additional thanks to area businesses that lent items or otherwise honored weird requests: Firehouse Bar, AdventureUs, Chequamegon Food Co-op, Superior Floral, Benoit Cheese Haus, and Heart Graphics.

Community theatre is only possible because of family, coworkers, or other support people who enable us all to do this. I want to thank all of my family, with special thanks to my infinitely tolerant life partner Alison.

Thank you!

CAST OF CHARACTERS

**LAURA COMER – PAULINE
SCOTT BURCHILL – GENE
JENN STOLL – MARCY
VICTORIO TECUMSEH SALAS – SIMON
ELLARY MARANO – KYLE
TIFFANY HOULE – ANGELA
SETH JOHNSON – JAKE
JIM MARSH – IRV
BRADLEY LEMIRE – PETE
LINDA SAETRE – YVONNE
DORIAN FOSTER-REIMER – DISHWASHER
RACHEL VERCH – HOUSEKEEPER
AND FEATURING TREY SORENSEN AS AUSTIN**

CREW

**ALAN SPAUDE-FILIPCZAK – DIRECTOR
KATHERINE SWANSON – PRODUCER
DAG BYSTROM – TECH
ABBY MILLER – MARKETING/DESIGN
LAURA TULOWITZKY – STAGE MANAGER
HANNAH HOUCK – ASSISTANT STAGE MANAGER
ADDIE MCGUIRE – COSTUMER/STAGEHAND
CRYSTAL CLARK – SPECIAL
ASSISTANT/STAGEHAND
ELLYN SUSKE-FUNK - STAGEHAND
MURAL BY KRISTA SIEJA**

CAST BIOS



Laura first appeared on the CTA stage 20 years ago as Elizabeth Proctor in *The Crucible*. Since then, she has appeared in many productions here from *Mame* to *The Wizard of Oz* (as the Wicked Witch of the West, of course!). Most recently, Laura played Iago in Stage North's production of *Othello*. Laura is a special education case manager at Bayfield High School. She loves being outside, playing with her granddaughters, swimming in icy water, and hiking up mountains whenever she can.



Scott's first work in theatre was playing string bass in pit orchestras, and he's played in several shows here at CTA. He played Beauregard Burnsides in the CTA production of *Mame*. Scott designs the lights for most shows at StageNorth and plays String Bass with the Chequamegon Symphony and the Bay Area Chamber Ensemble.



This is **Jenn's** first performance at CTA. When not on stage she's usually got her hands in the dirt or a bunch of flowers. She'd like to thank her husband and daughter for putting the chickens in on those nights when theater keeps her out after dark.



Tecumseh is very excited to be back on stage at the CTA. He previously had performed in *Clue* which had been his first role onstage in 7 years. He had intended to take a little more time off in between appearances, but the theatre bug had other ideas for him, and he is glad that it did. You may have also seen Tecumseh in various roles at StageNorth throughout the years. He is very excited to take on the role of "Simon" and not just for the nostalgia of the 90s! He hopes that you will join us on this journey of presenting to the world for the first time the wonderful play that is *Sleeping Bear*!

CAST BIOS



This is **Ellary's** second onstage performance with the CTA! As a relative newcomer to theatre, Ellary has appreciated the opportunity to become involved with this art form and meet the talented folks in the Chequamegon Bay area. They would like to thank their friends and family for their encouragement, and the director Alan for giving them the chance to challenge themselves. Ellary also hopes you, the audience member, enjoy this cool and unique play!



This is **Tiffany's** 3rd show with the CTA! She was previously in *The Wizard of Oz* as a Winkie and an Ozian and was also a dancing nun in *Nunsense II*. She is excited about this opportunity to perform in this one-of-a-kind play.



2024 is **Seth's** first year acting since 2018 where his last play was *Othello* as support cast. When he's not on stage, you can find him on his bike or on a hike. This is his first experience with the CTA, and he says he looks forward to opening night!



This is **Jim's** first on-stage performance since 1975. He plans to live off the royalties from this performance. He is a Northland College Alumnus and has been teaching at Washburn Elementary for the past 31 years.



Bradley is happy to return to CTA to again be the oldest thing on stage. He says playing Pete in *Sleeping Bear* has furthered his appreciation of all the younger talent and enthusiasm around him as you go back to 1994. He hopes you enjoy the depth and insights to be found at his Michigan resort.

CAST BIOS



Linda is excited to be in her third CTA production and is thrilled to be working with this dream cast and director! She has acted for over 30 years in theatre and improv, mostly in Minnesota. She also loves to ski, hike, swim, and work with dogs, cats and horses. She has been a teacher, and also the director of education for a large humane society for many years.



Dorian is excited to be a part of this new play *Sleeping Bear*. They have never been in an original production and are excited to see what'll happen. They have been in many performances in the CTA and outside including being Dorothy in *The Wizard of Oz*, Dolly in the high school production of *Hello Dolly*, and backstage hand in *Clue*. They can't wait to get back on and behind the stage in this amazing production!



This is **Rachel's** first performance at CTA! She was involved in a play in high school and couldn't wait to get back on stage. When not on stage, she enjoys gardening, biking, hiking, and spending time with her family and friends. She would like to thank her husband and two boys for their support. She would also like to thank Alan, the writer/director for having the confidence in her to play the part of Housekeeper!



Trey first met the director Alan during the read-through of their first play together in the Chequamegon Bay Area, *The Lion in Winter*. Trey was always fascinated with that script's "character who wasn't there" of King Louis VII—a long-dead monarch whose legacy loomed like a shadow over the play's story, influencing plot beats and the motivations of other characters. "Austin Kolay-Trevino" is another such phantom part. Trey would like to thank Alan very much for the opportunity to act in this very unique role.